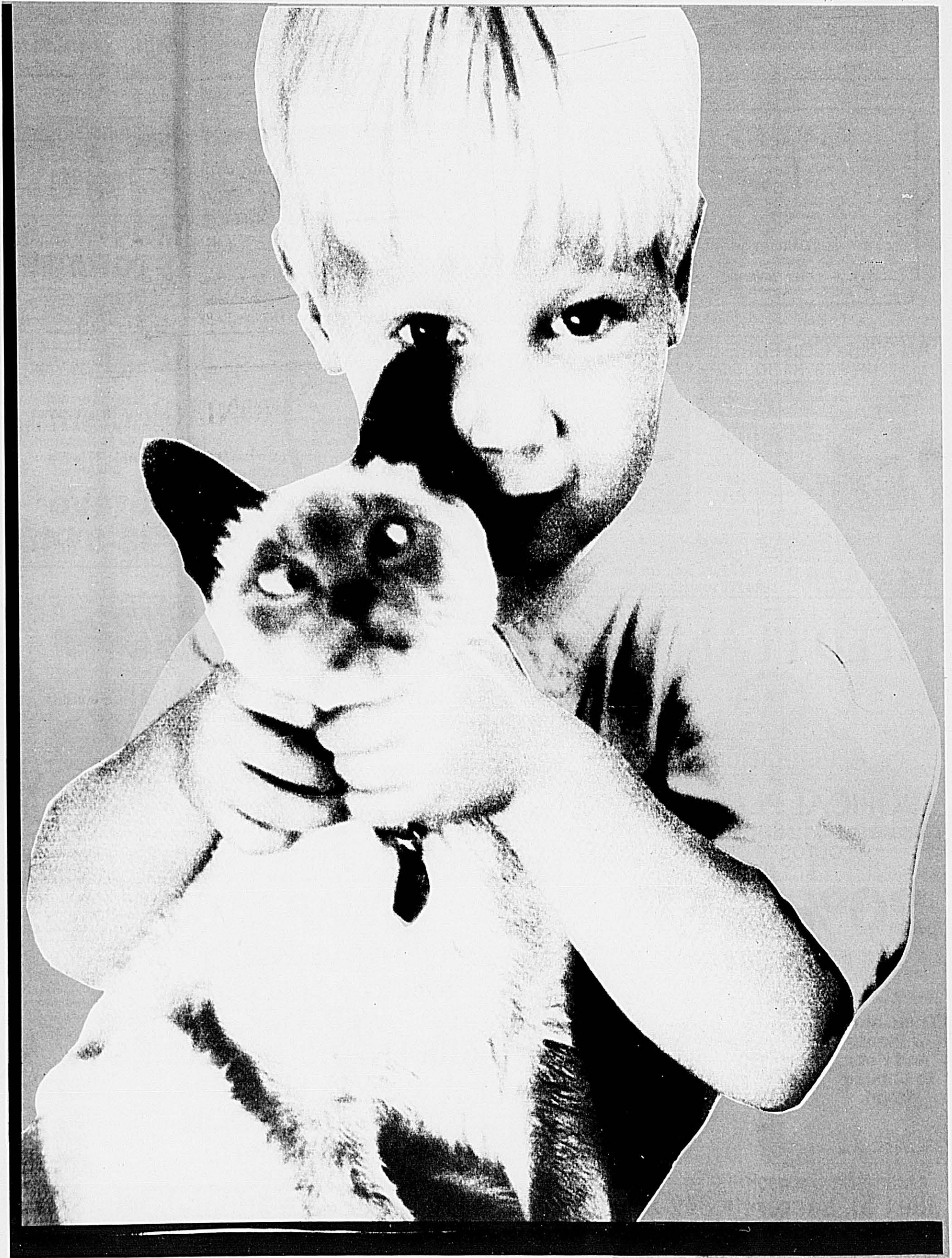


MCGILL DAILY CULTURE

Volume 82, Number 20

Curious Since 1911

Thursday, October 8th, 1992



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Black and blue party raises money for AIDS care

BY ELISABETH UNNA

While some of us plan to stuff ourselves with turkey and yams over the Thanksgiving Day weekend, others are concocting a menu of different sorts — one that includes the Bad Boy Club, Metropolis, Mitsou and 1000+ sweaty dancing bodies.

It's not a reenactment of a stange pilgrim ritual, but rather "The Black and Blue Party", an all-night-and-into-the-next-day fundraiser extraordinaire.

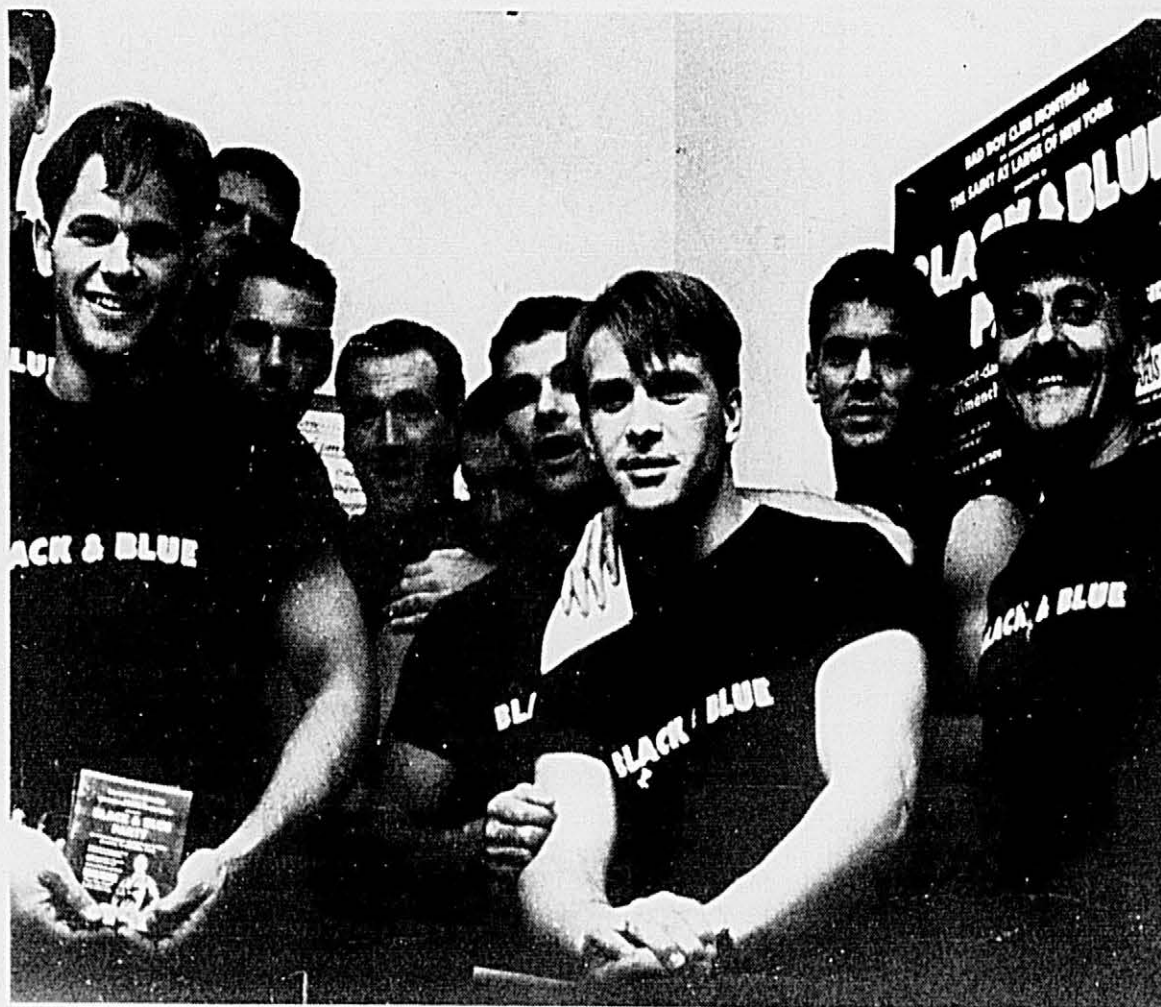
All proceeds from this event are to go to AIDS Community Care Montréal (ACCM), a non-profit, non-funded volunteer organisation. ACCM's primary mandate is "one on one buddying", in which a trained volunteer is coupled with a person living with AIDS.

The buddy helps the client emotionally, physically or in any other way necessary. The relationship is unique in that it lies outside the boundaries of normal social constraints.

ACCM also holds support groups, animated by McGill Social Work students, for HIV positive men and women, as well as bereavement groups for those who have lost family and friends to AIDS. The group's confidential hotline number (939-0075) serves to answer questions and offer support and referrals to callers.

As ACCM is not subsidised by the government, it relies on fundraisers such as Black and Blue for financial support.

The event was conceived by the



The Bad Boy Club of Montréal, a group of young professionals by day and seasoned party boys by night.

Bad Boy Club of Montréal, a small group of young professionals by day and seasoned "party boys" by night.

They formed last year with the intention of mobilising the Montréal gay community in the battle against AIDS while at the same time injecting some grandeur into Montréal's nightlife.

Having already held two such fundraisers for ACCM, the Bad Boy Club decided to let their hair down and go all out on this one.

They first lassoed in the help of the exclusive and selective Saint At Large of New York. This organisation began in 1980 as New York's mega-famous gay nightclub the

Saint. When the club closed in 1988, it became the Saint At Large and held massive theme parties throughout New York.

The group has sent out 8000 invitations to gay men across North America for the Black and Blue Party, which marks the first involvement of the Saint At Large outside

the U.S.

The Bad Boys gradually gained the support of other sponsors, among them, Burroughs Wellcome Canada (evil AZT manufacturer), CKUT and the Montréal Mirror. Mitsou even joined the ranks of the generous and will perform for free (well worth the 15\$ cover, eh?).

The party has likewise gained the support of the police and the liquor board and is allowed to stay open all night, serving alcohol until 3h and then again between 8h and noon the next day.

With some 600 tickets already sold, the Bad Boys hope for a turnout of 1500 people. Though the gay community will represent a majority of the party-goers, the organisers stress that everyone is welcome. Well, everyone with the exception of "rednecks and tacky people who might not feel comfortable seeing men in tight leather shorts dancing together", joked the Bad Boys frontman.

The idea is "basically to dance all night for AIDS" and in so doing, hopefully start a trend here, inciting other such events. The Bad Boys count on their unique in-Montréal party to raise awareness and money for AIDS while putting this city on the world map of "party destinations".

The Black and Blue Party will be held at Metropolis on Sunday October 11 at 22h and runs until Monday noon. You can join the party at any time. Tickets are 12\$ in advance (at 790-1245) or 15\$ at the door.

Unusual gallery installations transform the mundane

The dimensions of space and male-female relationships are essential elements in the new exhibit at La Centrale. Works by Natalie Lafortune and Anne-Marie Bonin examine these ideas through a unique combination of furniture installations and photocollages.

Lafortune's furniture installations question the current validity of gallery "space" in its deliberate choice of stark and empty stylings. Bonin's collages attempt to expose the conditions governing gender stereotypes.

Natalie Lafortune has created a pair of installations by building and arranging furniture that seems forcibly out of place in the gallery.

Her hand-crafted armoire and dressing screen are set alone in one section of the gallery. Their neutral beige colour seems to poke fun at the drab, white surroundings of the gallery, and even their simple lines seem ornate compared to the stark gallery.

The visual and tactile quality of the furniture challenges the established conception of the gallery as a neutral space, standardised by white walls, devoid of moulding, and full of halogen lamps.

Lafortune's second installation presents the viewer with two armchairs, a coffee table and a lamp set

ART Natalie Lafortune & Anne-Marie Bonin • La Centrale Gallery

BY INDERBIR RIAR

against one side of the room. The entire room is carpeted, and the armchairs face toward the opposite wall which is covered in a faint, patterned wallpaper.

Visually, the installation has the atmosphere of a dentist's waiting room. In contrast to the white gallery, however, it is full of life. The space becomes somewhat intimate and enclosed.

The lack of art on the walls, the absence of the typical circulation pattern through the gallery, and the intrusion of furniture, create a new space while challenging the parameters of the gallery.

Lafortune recalls that a patron, upon entering the installation, went right up to the wallpaper and began to scrutinise its faint pattern, half in deliberation over its "artistic" content, half in wonder over its unusual presence in the gallery.

The viewer's shock at perceiving an unusual gallery arrangement, rather than the artwork itself, accentuates Lafortune's examination of the idealised gallery space and points to the need to redefine generic spatial experiences.

Anne-Marie Bonin's collages

present the viewer with a decidedly different experience from Natalie Lafortune's installations.

Bonin explores the relationships between men and women by juxtaposing images clipped from magazines from the 1950s with pictures of natural landscapes and related antique pieces of wood.

Three of her works depict the transition between youth, adulthood, and old age. Each composition has a picture of a man and a woman with a large H and F respectively under each image.

Youth is symbolised by a young tree, adulthood by a forest, and old age by a funeral urn. Furthermore, each composition has a piece of wood in it which expresses the sexual maturity of the subjects.

The piece of wood in the picture of the adolescents is an antique ink well: the inside depth and outside texture of the piece symbolize puberty and developing sexuality.

The images of the boy and girl, however, define accepted gender stereotypes: the boy's confident stare and the girl's subdued side view reinforce the typical notions of the male's dominance and arro-

gance and the female's quiet passivity.

In the adult composition, the representative figure is a piece from a slide rule, which points to the growth of the adult sex life. This composition takes on ironic import when one contrasts the image of the shouting man with the slide rule: the man looks like he is ejaculating, and the imagery conforms well to the ruler as symbolising the male fascination with penile length.

The old age composition has a piece from a horse's bridle, and its worn simplicity suggests the eventual lack of sexual activity. All that is left are the pictures of the man and woman weeping. The funeral urn symbolises death as the great equaliser, but its finality is a sad lament to the woman's fate of a life determined by sexual inequality.

The gender relationships explored in the first three pieces are reinforced in Bonin's final composition which juxtaposes a picture of museum-goers staring at the Venus de Milo with two pictures of a female model and a coloured landscape set behind a magnifying glass.

The piece is effective because of the image of the Venus de Milo: the only people actually looking at the sculpture are women, while the two men in the museum seem bored and thoroughly unmoved.

The contrast between the object of art as a beautiful woman and the artist as a man is affirmed through the model's poses: the art is about femininity, but the sacrifice is made by the female model according to the male artist's whims.

Bonin and Lafortune were invited to realise their projects according to the theme of "common ground", and their works demonstrate that a healthy dose of constructive skepticism, rather than cynicism, can achieve remarkably interesting results.

The exhibition at La Centrale coincides with this weekend's *Pointes de forces: les centres d'artistes colloquium* which will focus on the nature of the artist-run gallery in Québec. La Centrale, as Canada's only gallery run by and for women, will be sure to have a strong presence.

La Centrale, 279 Sherbrooke St. W., Suite 311-D. Tel.: 844-3489. The gallery is open Tuesday to Sunday, 12h to 17h. The exhibition continues until 25 October.

McGILL DAILY CULTURE

comment

The tail that wags the dog

English-speaking Québécois and Canadians who feel morally obligated to vote against the Charlottetown Accord because it will reduce democracy in Canada are under a number of pressures.

Threateningly called traitors to Canada or (possibly worse) supporters of the Reform Party, "No" voters feel hesitant about their choice. Will their rejection of the Accord, as with Meech Lake, wrongly be perceived as a humiliation of French Canada? It would seem that English Canada must then vote "Yes". But polls show that in Québec, the majority will likely vote "No". Does this mean that Québécois will be humiliating themselves?

A number of people have asked me, "What right do English-speaking Québécois have to vote in the Québec referendum anyway?" I was appalled by the insinuation that, because of the language one speaks, one has more or fewer democratic rights, either legally recognised or culturally perceived, than those of a different language group. Of course, the joke was on me, for Bills 22, 101 and 178 serve to remind English-speaking Québécois of just that.

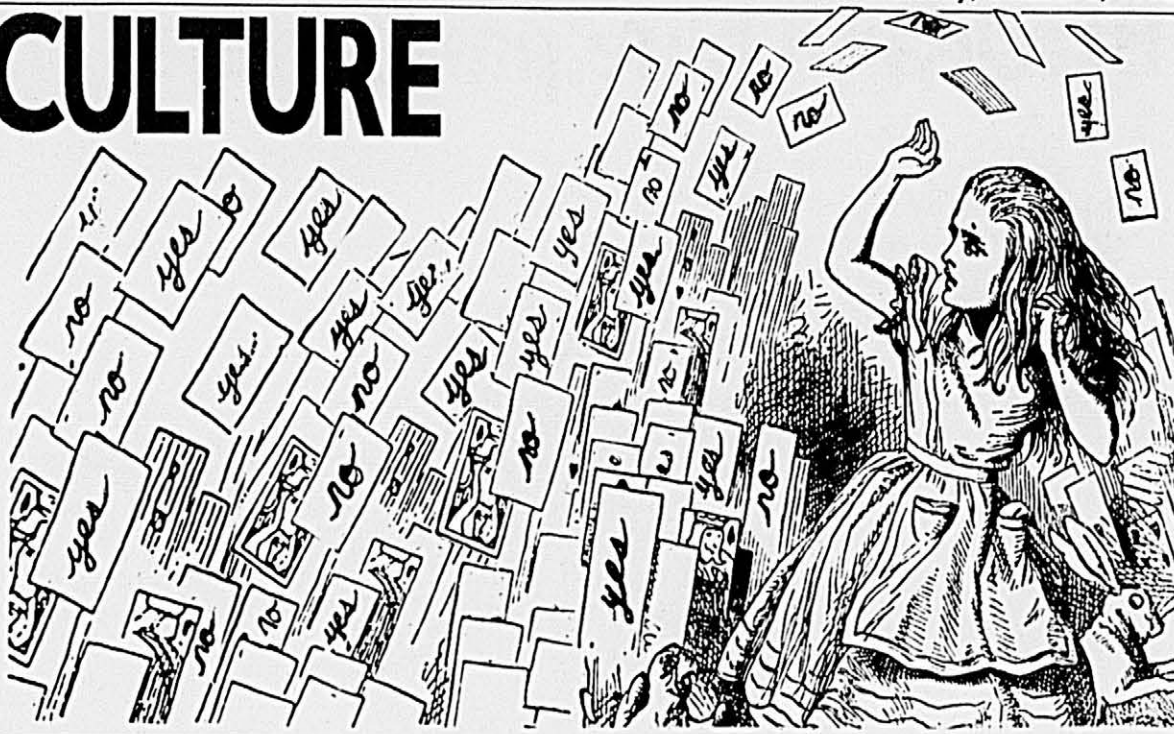
Then an aide of Parti Québécois leader Jacques Parizeau suggested on CBC television that the "Yes" vote should require 58 per cent to win in Québec, whereas the "No" vote need only receive 51 per cent. This was justified because the anglo and allophones are predicted to vote "Yes", distorting the will of the collective of French-speaking Québécois.

Expressing similar concerns as Mordecai Richler in his book *Oh Canada! Oh Québec!*, Pierre Trudeau addressed the concept of a collectivity of French-speaking Québécois in his *Maclean's* Magazine essay. He asked, "...are we dealing with a frankly racist notion that makes second- or third-class citizens of everyone but 'old stock' Québécois?"

This attack seems unreasonable until it is remembered that only in the last year has the St-Jean Baptiste Society changed its membership rules so as to allow non-white, non-Roman Catholic, non-French candidates to become members.

Thus, it would appear that we can choose not to offend those who fear a "No" vote would cause a national apocalypse, or an ambiguous humiliation of certain groups. However, instead of reducing Canada's democracy to a mockery, you are morally obligated to decide which way you will vote through self-determination, and not threats or emotional terrorism.

Glen Harris



hyde park

Realism

Opinion by professor Don Donderi.

Melanie Newton was upset because a film shown in Introduction to Psychology, called "Rewards and Reinforcements", showed a classroom of African-American children from an environment which was both poor and educationally deprived.

Also shown in the film was a "cute, white two-year old who was learning to tie her shoelace" (Miss Newton's words). Also shown, but not mentioned in Miss Newton's letter, was a mentally retarded white ("European-American") girl who was being taught to learn to walk, and an African-American schoolboy who was being taught to talk without lisping.

All four of the examples showed the effects of using secondary reinforcement techniques to shape human behavior in both individual and group situations. Discussion after the film included why these

techniques are sometimes successful, and sometimes not.

Miss Newton was offended by the film, but I am not. According to Miss Newton's letter, "What is truly sad is that at least some of your white students, after seeing the film, will go out into the world believing that all African Americans must be given Hershey bars everyday to become productive members of society." It is an elementary mistake in reasoning to conclude that because some X has the property Y, all X has the property Y.

It was also a factual error to say that someone being trained using a secondary reinforcement technique would need primary reinforcements (Hershey bars) at the end of training. I am not sympathetic to indignation arising from elementary mistakes in reasoning or from a failure to pay attention to the course content.

University students who reason

correctly understand that some African-American children living in some American cities are poor and their parents are under-educated; that was a fact when the film was made and it is still a fact. They understand that some "European-American" children are profoundly mentally retarded; that was a fact when the film was made and it is still a fact.

The examples in the film, and the discussion which followed, illustrated both successes and failures of secondary reinforcement techniques applied to unhyphenated people. As long as the film continues to be the best source of illustrations of the particular human learning processes described, it will be shown.

McGill is a university community, not a kindergarten, and neither the University nor I are obliged to shelter students' sensibilities against facts. Miss Newton's indignation, aroused by inattention to the course content and by faulty reasoning from the facts, does not merit consideration within this community.

letters

No apology necessary

Dear Mr. Brabander:

Re: Your letter "Oops" (Daily, Oct. 7, 1992)

It was kind of you to apologize for being white, male and heterosexual, but really, no apology is necessary.

What is necessary is that you stop floundering in guilt and unloading toxic kneejerk sarcasm in a pathetic attempt to defend the privileges that accrue to you and people like you because you are white, male, heterosexual.

What is necessary is that you move beyond moral and mental morass and do something positive and constructive to end a global system, drenched in classism, racism, sexism and homophobia, that gives people of your likeness an inordinate amount of power over most other people's lives.

What is necessary is that you rise

above the "narrow confines of (your) individualistic concerns to the broader concerns of humanity," as Martin Luther King once said.

Gays are being beaten and silenced, Mr. Brabander. Women are being raped and murdered in Montréal and the world over. People are dying of starvation and Western sponsored civil wars in Africa.

Will you do anything to help stop this Mr. Brabander? Or will you retreat to an exclusive country club, surround yourself with others of your likeness and complain about how the "politically correct" are cramping your style?

The world does not have time for apologies, Mr. Brabander. We need action to end injustice. We need a new system that will respect us all: white-black-woman-man-straight-gay...

Kiké Roach

Racial Issues Chair, BSN

Jogging memories

To the Daily:

In response to Hillel President Daniel Koffler:

The academic year has hardly begun, and Hillel, true to their nature, never miss an opportunity to stir up bad feelings on campus.

Mr Koffler declared that he found it "odd that you [Palestinians] choose to keep playing the victim/martyr role" in the article the Palestine Solidarity Committee submitted to the Daily's Culturefest issue.

I am bewildered, and not for the first time, at how Mr Koffler has come to this stance. Allow me to jog your

memory and that of the reader. Consider:

1. The West Bank and Gaza have been under Israeli military occupation for 25 bloody years.

2. The Israeli brutal clamp-down on the Intifada (1987-) has claimed over 1000 lives.

3. Tens upon tens of thousands of Palestinians are thrown into Israeli prisons, many without any charges.

4. 60% of the West Bank's land has been confiscated and 100s of homes have been demolished.... etc.

On another level, the fact that the Labour party is in office does not mean that soldiers on patrol in the West Bank

and Gaza fire Mars and Snickers bars at children. Live ammunition is still very much in use. Beating and torture remain in "vogue"; only three days ago a cousin of mine was treated for a fracture in his left arm!!

Furthermore I would suggest to you, my friend, that instead of writing this half thought-out letter, you ought to have taken advantage of the opportunity to submit an article to the Daily's Culturefest issue and allow the reader to judge. As for the PSC's stance on the peace talks, you know all too well my and the PSC's position on it—100% in favour.

Yousef Arafat
President, PSC

All readers are welcome to submit letters under 300 words. Add your name, program, year and telephone number. Anonymity can be provided; talk to an editor beforehand. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.



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Fighting for poetry acceptance

BY CATRIONA RICHARDSON

As a society we are only too quick to celebrate the dead poet or idolise the successful songwriter. Yet we do not seem able to provide the same support for the struggling poets of the here and now.

Jeremiah Wallisa Montréal poet. Like many poets, he remains unknown to most. Those who have heard of him probably associate his name with *Dracaena*, the Montréal poetry magazine that he started three and a half years ago.

It was an understanding of what it is to be an unheard, unread poet that inspired Wall to start the magazine up. Looking at those modern poets who have become well known, Wall realised the importance of their early, small-scale publications.

"I believe that there are many people doing many things, but that we're just not hearing about it," he said.

Wall has just recently resumed his job as editor and producer of *Dracaena* after having handed operations over to students at Concordia last year. He is hoping to include art, photography, critiques and performance art reviews in the upcoming issues of *Dracaena*.

Because of the very nature of the poet and of poetry itself, regular

releases of the magazine have been difficult. And as always, monetary problems prevail.

Yet past editions have been quite successful. Included has been the writing of Talor Jane Green, performance artist and feminist, now well-known to many McGill students. There is also poetry on topics ranging from political and environmental issues to personal experience pieces.

Wall is presently working on a poetry calendar that will provide monthly information on poetry readings, folk music festivals and performance art in the Montréal area.

Two such events include an evening of poetry reading at Café Vilna (3460 Stanley) on October 24th, and the November 8th show at Les Foufounes Électriques to commemorate the anniversary of Kristalnacht.

Wall said it has not been easy getting space or advertising for such events. Performance art and poetry are often unjustly considered dead, she said.

"Western culture has basically rejected poetry," said Wall. We all scoff at poetry as a means to make a good living. It's true, most people

don't regularly go out and buy a book of poetry.

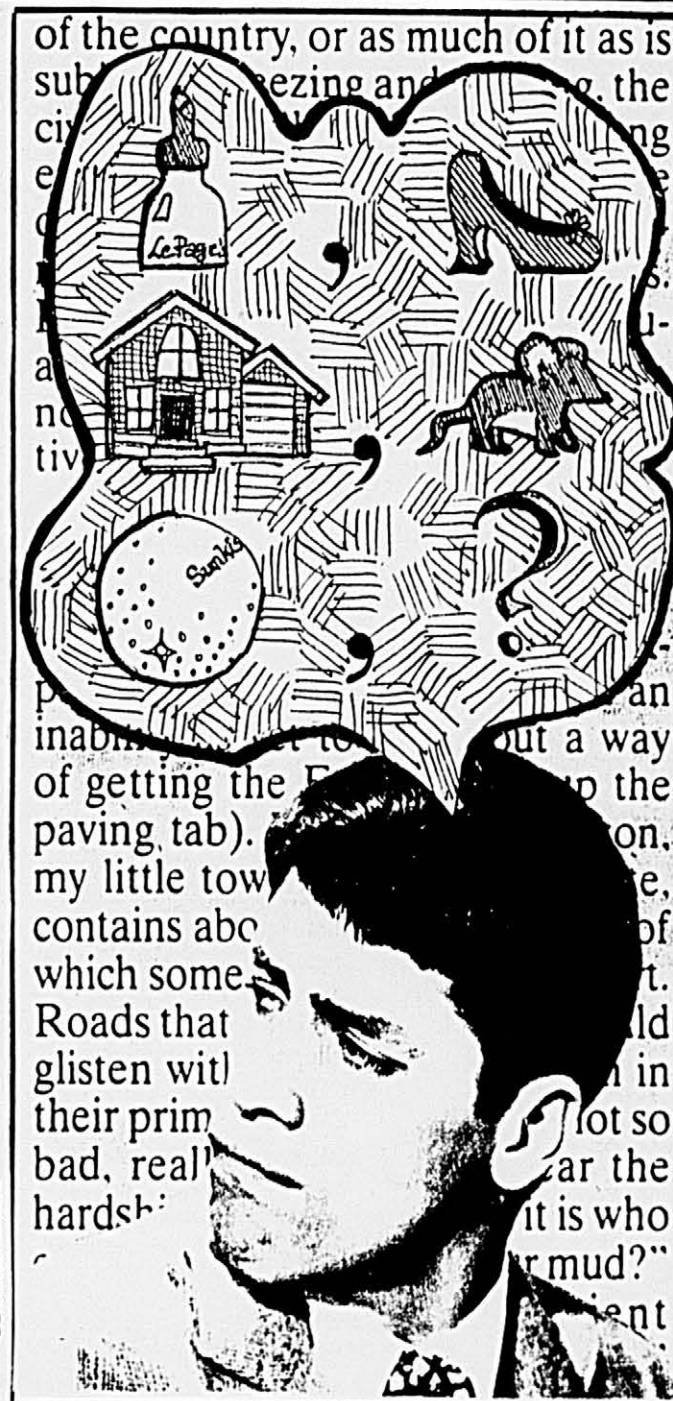
Even the *Mirror*, which is supposed to appeal to an alternative, art world audience seems to include relatively little on poetry and performance art, said Wall.

Understandably, many newspapers and magazines would find it difficult to distinguish between that which is worth printing and that which is not. Yet this situation applies to more than just poetry and shouldn't be used as an excuse to exclude it completely.

The irony of it is that despite this, poetry continues to work to inform and inspire more accepted aspects of western civilisation. Advertising, the music industry and especially popular language are all influenced by poetry.

"One might compare poetry with nature," said Wall. Both are fundamental to human existence, yet as a society, we are continuing to deny their significance.

Copies of past issue of *Dracaena* available at *The Word on Milton*. Submissions now being taken for future issues: *Dracaena Magazine* c/o Jeremiah Wall, Earthshake Productions, P.O. Box 496, Westmount, Quebec, H3Z 2T6.



BETH ALEXANDER

Film takes blunt look at native struggle

It takes a pretty good film to get a die-hard vegetarian interested in fishing. *Salt Water People*, the latest documentary from NFB filmmaker Maurice Bulbulian, has done it for me.

This film takes a fascinating look at the ongoing struggle of various West Coast Indian Nations for the protection of their rights to their own land and livelihood.

Through a series of interviews the film demonstrates how the Coast Salish, Kwaquilt and Nuuchah Nulth Nations have been displaced from their predominately ocean-based economy. It started under the exploitation of Europeans and continues under the threat of commercial fisheries.

As one native man in the film puts it, "Because of our generosity, we're the poorest in the land."

Seen through the eyes of various First Nations people, the film attempts to trace the domestic, economic and spiritual significance of fishing to the native culture. In doing so, Bulbulian shows intimate footage of traditional native methods of hunting and preserving fish.

The long history of legal and political problems between the First Nations and the Canadian government is dealt with fairly although at times the somewhat stale approach of "white person as villain" becomes tedious. But Bulbulian justifies this with a blunt look at very recent legal developments and negotiations with First Nations members.

FILM

Salt Water People • directed by Maurice Bulbulian • NFB

BY REBECCA CONOLLY



Talking about fish

The abhorrent manner in which native cultures have been treated is clearly revealed in several of the interviews. "We don't like being beggars in our own land," says one man. Another states with cold simplicity, "The world is big enough to share."

Under Bulbulian's graceful and sensitive direction, *Salt Water People* becomes more than just a politically riveting film. Vivid images of industrialisation juxtaposed with those of nature force one to differentiate between fishing as livelihood and fishing as butchery and

exploitation.

The environmental ravage of what were once native territories is also shown along with biting comments by native people. "We are destroying what is over here because of what is known as greed," says one man. Another asks, "Why

do you have logging camps? My grandfather must be rolling around in his grave!"

The film also explores the detrimental impact of pulp and paper discharge and urban waste contamination on the water. Shots of hordes of fish floating belly-up are contrasted with those of the salmon's heroic struggle upstream to procreate.

Along the same lines, underwater footage of stunning red salmon swimming freely is shown next to shots of crowded commercial fish farms. This is particularly moving as parallels are drawn between the fish's life in captivity and the native person's life on a reserve.

The film does lack one thing: the inclusion of women. One is left to wonder how they fit into the economic and social structure of native society as they are seemingly non-existent.

The end of the film takes an in-depth look at different rituals and social events of one First Nations community. This feeling of intimacy is heightened by an amazing Philip Glass-like soundtrack which also includes many First Nations songs.

Salt Water People premieres at the International Festival of New Cinema and Video at the Cinéma Elysée on October 16. It will also play on the 17th, 22nd and 23rd. It's on tonight in French at the Cinéma Québecois at 20h30.

Corporate greed takes over in *American Dream*

FILM

American Dream • directed by Barbara Kopple • Miramax Films, 1992

BY DEREK WEBSTER

When the shit hits the fan, everybody needs a wet-one. At least in the eyes of Barbara Kopple, the Academy Award-winning director of a new documentary, *American Dream*.

Kopple shows the human cost of an unsuccessful labour strike. In 1984, the meat-packaging company Hormel of Minnesota informed its workers that it would be cutting their salaries from \$10.69 to \$8.25 an hour and their basic benefits by 30%.

Against the wishes of the national parent union, the local P-9 decided to strike for their original wage and benefits. They hired labour lobbyist and media-manipulator Ray Rogers to manage their campaign. With gleeful cries of "We're gonna win!" and a bitter prairie winter approaching, they went to war.

Six months later, the result: unemployed meat-packers, a town crippled and split in two. In 1992, eight years later, less than 20% of those strikers have been re-hired.

What is one to make of such suffering? Who's to blame? The director herself explains it best: "It's basically about corporate greed, short-term planning, and how economic crises affect people's values and communities. All the people that took leadership positions were well-intentioned. So the real conflict [arose when] people with really good hearts fought and struggled to make their lives better and ended up opposing each other over strategy."

One of the strongest emotions generated by *American Dream* is the feeling of uncertainty over who



Kopple's *American Dream*

was right and what was the right course of action. As Kopple says, "the issues are complicated", more complicated than "either you're for the union or against it".

There are many players in the Hormel story, some more virtuous than others. In 1984, Hormel made a profit of \$29 million. By cutting wages, was management imitating the overfed hogs they slaughtered daily?

Hormel's executives denied the accusation of greed, explaining their move as necessary for a tough future. But in 1992 their profits continue to grow. One can almost smell their swinish gluttony all the way from Minnesota.

Perhaps the most difficult thing to decide in *American Dream* is which labour leader to believe in — Jim Guyette and Ray Rogers of the local P-9, or Lewie Anderson of the national meatpackers' union.

Anderson pursues a course of compromise, sensing that in tough times it is best for labour to lie low and minimise the damage. He has many more years of experience at labour negotiations than Guyette and seems more aware of the long-term effects of an unsuccessful strike.

In contrast, the motto of Guyette's P-9 was a line from Springsteen: "No retreat, no surrender." Most workers saw Anderson as too eager to give in, too cozy with management. When P-9 hired media-wizard Ray Rogers, they hoped to publicly embarrass Hormel into caving in. Rogers not only unified the workers, he breathed new life into them.

The sad truth of *American Dream* is that the factory workers never had such a good time as when they were striking, and didn't want it to end until it was too late. A person may take a lot of pride in

P.D. James takes murder seriously

BY DEREK WEBSTER

What was P.D. James doing this sunny Tuesday past? Why does crime writing attract so many golden-agers? And who was that dark, swarthy man who spoke so cryptically of beginnings, middles and ends...?

Yes, the reigning queen of murder mystery-slash-detective stories held court in Leacock 132 two days ago. If ya missed it, cry me a river, 'cos the dame was in fine form. And if you never heard of her, go fish.

P.D. James is not only the legitimate heir to Arthur Conan Doyle, Dorothy L. Sayers and Agatha Christie, she has "raised these traditions to new literary levels" (as they say). Her opening words to the full crowd were in French, a nice gesture, but one she would do better to avoid if communication is her motive.

P.D. James takes her crime writing seriously. She does all her own research, choosing to stalk and pounce upon the innocent victims herself, much in the tra-

dition of the method actor.

"The constraints of the detective story are liberating rather than confining," she explained to a spellbound-and-gagged audience. "Mystery writing," P.D. promised ominously, "begins with the human heart."

So, one felt tempted to add, do cholesterol and Hannibal the Cannibal — but when one's subject has won the Diamond Dagger Award for unspecified "services rendered to crime fiction", one tends to just smile and nod.

These days, of course, realism is the key word in murder-mysteries, and providing a plausible explanation for why she so enjoys writing about death is James's first priority. In both cases, love is the answer.

And this plunges us deep into the bowels of James' crime fiction, where murder is entertainment, deceit pays her bar-bill, and detectives question the law more than their suspects. Yet what a sublime stench!

being a breadwinner, as one worker says — but as another remarks during the early stages of the strike, "You people look like you've been resurrected."

Ray Rogers' hyper-idealistic strike tactics were built for a short, fast sprint. When the adrenalin ran out, he and the tiring strikers found themselves in a marathon no one was ready for.

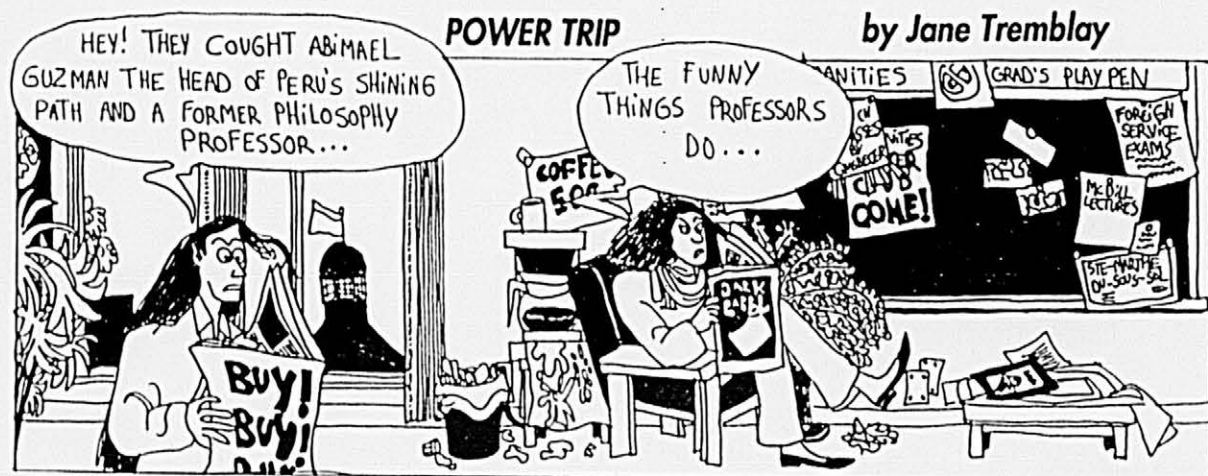
Scabs were hired. The union split. Families split: Ron Bergstrom returned to work as his brother R.J. watched silently from the picket line. Then, except for Ray Rogers, they all lost their jobs. Born to run never hurt so good.

There are, however, some good signs. The film itself was saved from financial ruin with a \$25 000 grant from Bruce Springsteen. And Bill 55, which will prohibit employers from hiring permanent replacements for striking employees during a legal strike, is currently before the U.S. Senate.

In tough times, everybody loses, but labour loses more. As Billy Bragg sings, "I'll give my consent/ to any government/ That will not deny a man a living wage." The question is, will Bill Clinton?

American Dream plays at the Paris Cinema (896 Ste-Catherine West) everyday until wednesday.

Words & Pictures



CRAMPUS

by Greg Millard



Giant Sand: Simple songs and thick distortion



MUSIC

Giant Sand • Café Campus

BY ROB VIOLA

Imagine the most traditional of American musical forms: mud soaked blues, western swing, south eastern folk music, country-western, forced through a strange filter so some elements emerge completely distorted and others become only slightly odd. This idea would give one some concept of Giant Sand, an odd band that is very close to being completely familiar and very far away.

Led by singer/guitarist/pianist/songwriter Howe gelb, Giant Sand emerged out of the same parched Arizona desert that spawned the Meat Puppets, Green On Red, and Naked Prey. Gelb is the only constant within the band, which has employed a myriad of different lineups since its conception in 1985. Throughout those years Gelb has given Giant Sand a consistent, but not static identity, using a warped eclecticism and a raw, unpracticed recording style as his main weapons.

Like Neil Young, to whom he is so often compared, Gelb understands the merits of simple songs and layers of thick distortion. However his approach is essentially different than Young's; his songs are more angular and skewed. His dynamics ignore the usual game of building tension and releasing it; instead Gelb's structures are built to surprise and challenge. He wrenches the listener from one extreme to the next, often two or three times in one song, leaping from lush slide guitar to fragile acoustic pickings to raw fuzz box distortion.

Gelb's vocals are similarly schizophrenic. One moment he adopts the nefarious storyteller presence of Tom Waits or Nick Cave; a moment later he's an innocent cowpoke. Wait another two verses and he's amore beleivable Springsteen and a snarling cowboy. However, Gelb never seems like a dilettante, he merely does what the song requires of him. All his shifting emotions and identities fit their moments perfectly.

The songs themselves are rich with traces of southern and western music, often conjuring up the menace of Ennio Morricone's spaghetti western soundtracks. Like those films, much of Giant Sand's music is interspersed with an essential, self-deprecating humor. This humor, along with the group's joyful and sloppy delivery, achieve an air of sincerity and humanity, redering the possible cliches of the country and blues references moot. However, Giant Sand doesn't indulge in studied rawness; their guitars are actually out of tune, gelb flubs notes left and right, and often the songs seem right on the verge of terrible collapse.

By some quirk of fate, this music steeped in Americana has only found a sizable audience in Europe; Giant Sand tours their incessantly and many of their albums are available only on import. Gelb attributes his European popularity to "the imported beer syndrome—they think we sound like the Southwest." Maybe the Europeans are on to something; the desert is big and dry and lazy; in the course of day it can burn or freeze...very familiar and very alien.

Giant Sand will be appearing at the Café Campus with the Slaphappy Five on Monday October 12th. Café Campus is located at 3315 Queen Mary, near the Cote de Nege Metro and is also accessible by the 165 bus from Guy and the 51 bus from the Laurier Metro. Giant Sand will also be appearing October 11th at the Vermonstres Festival in Burlington, Vermont. Tickets for Vermonstres are available at L'Oblique. Festival mates Beat Happening (from Olympia, Washington) will be appearing with 5th Column and Bite at Studio C (1604 St. Laurent) on October 9th.

Culturefest concert a foot-stompin' affair

BY ALISON MACALPINE

Three bands from three different cultural traditions performed to a crowd of over 200 Friday night as the last event of a week of Culturefest activities.

Minelle D'Souza, one of the organisers of the concert, said it was a very successful event. "It was an excellent show. The turn-out could have been better, but that might have been because there were lots of parties Friday night which conflicted with the concert."

The musical standard of the evening was very high, with both the Latin folk/rock band Sikus and the ska/Reggae group Swinging Relatives performing some very interesting and powerful work.

But the surprise hit of the evening was the Celtic band Swerving Buffoons. Playing traditional Irish folk tunes, the band stirred up its audience until by the last song about 50 people were dancing under the tent erected on the Lower Campus.

"It's great to see people enjoying

songs that are 300 years old," commented one of the band members during the performance.

Asked why he thought the audience responded so positively to the Swerving Buffoons, lead singer and founding member Ciaran Winter replied, "I hope it's not the Anglo thing in Quebec. I don't think it is. I think groups like The Pogues and The Chieftains have made this sort of music popular recently. It's great foot-stomping music."

The band began as an informal group of friends. "We played Irish music in living rooms until someone suggested we put our act on stage," explained Winter. Winter himself is Irish and sings the songs his father used to sing to him.

He pointed out that not all members of the band are of Celtic origin. But playing accordions, violins, and banjos, among more standard rock instruments, the Swerving Buffoons cannot fail to sound Celtic, even when straying from traditional

melodies.

Sikus and Swinging Relatives performed very different music. Sikus, the first band to play, was noteworthy for the strong melodies it incorporated into the traditionally energetic framework of Latin rock.

They premiered their new song "It's Time for a Change", letting those of us who don't speak Spanish to get in on their politics (though "Liberación" was kinda obvious).

The Swinging Relatives ended the show with Reggae music with a techno-pop flavour. It was upbeat and energetic, with a faster pace than most Reggae.

But the late hour combined with the cold weather made the show impossible to enjoy for those of us dressed for summer. Many of us were forced to leave before the end of the set. I'd love to get a chance to hear them under better conditions — maybe next year.

SONIC YOUTH

Stuff & things from

CKUT

CKUT's chart is based on airplay received.
Compiled by Genevieve Heistek.

SUCKING CHEST WOUND

FAMILY COUNTRY

ARTIST	ALBUM	LABEL
Sonic Youth	Dirty	DGC/MCA
Sucking Chest Wound	God Family Country	DOVe
Ministry	Psalm 69: The Way To Succeed...	WEA
various	Kill Rock Stars	Kill Rock Stars/Cargo
Half Japanese	Fire in the Sky	Paperhouse/Cargo
Chumbawamba	Shhh	Agit Pop/Southern Studios
Chris Connelly	Phenobarb Bambalam	Wax Trax/Cargo
Smugglers	Atlanta Whiskey Flats	Popluma
Tiger	Deadly	Penthouse
various	20 Explosive Hits	Pravda
Furnace Face	Just Buy it	One Handed Records/Cargo
Drop Nineteens	Delaware	Caroline/Virgin
Bad Livers	Delusions of Banier	Touch & Go
Dog Faced Hermans	Mental Blocks For All Ages Konkurrel/Project A-Bomb	Enemy/Fusion III
Elliott Sharp/Carbon	Tocsin	Intrepid/Capitol
Rheostatics	Whale Music	Ambience Magnetique
Jerry Snell	Life In The Suicide Riots	Boner
Superconductor	Heavy With Puppy (EP)	Sub Pop/Cargo
various	Afternoon Delight	Recomended/Cuneiform
Biota	Almost Never	Alternative Tentacles
Alice Donut	Magdalene(7")	Homestead/Dutch East
Grave Robbers	Mark Robinson(7")	Attic
various	Technorave(vol.1,2 &3)	
various	Jive Soweto	Earthworks/Virgin
Royal Trux	Red Tiger(7")	Drag City
Fellow Travelers	Just A Visitor	Okra/Cargo
Flaming Lips	Hit To Death In The Future Head	WEA
Pankow	Stupidity/Remember/Othakappchen	Contempo
Slov	Shrike Bones	Swerve/Cargo
Sugar	Copper Blue	Ryko/Denon
various	There's a Dyke in a Pit (7")	Harp/Revolver
PJ Harvey	Dry	Island/A&M
Conray Fontenot	Louisiana Hot Sauce	Arhoolie/Fusion III
Samite of Uganda	Pearl of Africa Reborn	Shanachie
Blurt	Pagan Strings	Toeblock

This Thanksgiving weekend CKUT presents "The Vermonstress off-shoots"... two bands coming up North from the indi-pop festival happening in Burlington Vermont.. Olympia's Beat Happening, with Fifth Column and Montreal's own Bite Fri Oct. 9th at "Studio C", 1604 St. Laurent. And from Tucson, AZ, Giant Sand, with Slap Happy Five at Café Campus, Mon. Oct. 12th.

Canadian = Canadian. CKUT'S charts are based on the amount of airplay received.

Ocean Colour Scene could be from Toronto

MUSIC

Ocean Colour Scene • Ocean Colour Scene • Fontana/Polygram, 1992

BY ROBERT COSTAIN

Ocean Colour Scene is a throw-back to late sixties psychedelic pop and a mix of current pop trends. The fact that much newer music tends to rely on tried and true musical traditions means that such an amalgamation is far from surprising. The line between originality and rehash is a very fine one that many bands, particularly those from the volatile British music scene, tread with mixed results.

This quartet from Solihull, England tries to break away from the hard-edged dance sound one associates with bands like EMF, Happy Mondays, The Farm and Jesus Jones. The sensibility is similar, but Ocean Colour Scene leans more towards a folk-oriented acoustic sound on their eponymous debut.

Bolstered by a strong sense of melody, the band members use folk styling and traditional Celtic instru-

ments to create a sound which is quite at home here in Canada along with bands like Spirit of the West, The Skydiggers and Lost & Found.

The music is not totally without an edge. While not quite as fast-paced, Ocean Colour Scene would probably be quite at home on the same bill as The Wonder Stuff, a group of melodic North Country rockers.

There are strong elements of Echo & the Bunnymen, and even The Beatles in OCS's music. Sitar-like guitar breaks take the listener right back to the Ravi Shankar-inspired songs of George Harrison. Driving instrumental bridges bring to mind the dark imagery of the Doors. There are even echoes (nyuk, nyuk) of Pink Floyd.

Do all these comparisons mean that Ocean Colour Scene is deriva-

tive and uninspired? To flatly accuse Ocean Colour Scene of this would be to misunderstand the musical process. Yet there is a familiarity to this music which might lead you to believe that you've heard it all before.

There is a certain sameness about the music which is like a well-worn shoe — comfortable for some, excruciating for others.

If there is anything that makes this group stand out from the crowd, it's that they seem to have chosen a musical route which is more traditional, and therefore outside the English mainstream.

Ocean Colour Scene make okay pop. The album, albeit short in length in this age of CDs, is entertaining and very listenable. But one cannot help but wonder whether this band's lack of flash will add to their charm or cause them to get lost in the shuffle.



Egotism and Pretension ruin A Different Man

MUSIC

A Different Man • Peter Kingsberg • Polygram, 1992

BY RYAN LEVITT

Texan artist Peter Kingsberg's solo debut *A Different Man* only made me want to listen to something else.

The keyboards sound amateurish, the lyrics inane, and the singing is strained. About the only thing taken to new heights is Kingsberg's pretentiousness, which judging from the press release is already quite astrophysical.

As an attempt to emulate the artistry of Leonard Cohen and Edith Piaf, *A Different Man* fails utterly. From the first track "Do a Dance", it is obvious the tape is something to endure. It's not entertainment. Any allusion to Cohen or Piaf is lost among the wanna-be funkiness of the keyboards that drown just about everything else out.

Kingsberg, now based in Paris, has a kaleidoscopic background of Texan country roots and classical piano training. And his stints in the Los Angeles and Nashville music scenes look promising on paper. But when I listened to each of Kingsberg's tracks, instead of hearing a successful mix of European sound with the energy of North American pop, what occurs is an album of moments.

If weaved together properly (even with the keyboards from hell) these moments could form an album worth paying for.

Particularly appealing was the use of the Spanish guitar in the fourth track, "Hélène". Unfortunately, problems arise when the guitar ends its brief solo and the keyboards come back to replay yet another boring, repetitive,

PETER KINGSBERG



A different Man

cliché line of digital drabness.

It's as if there is a division between the romance of the guitar and the laughable seriousness of the keyboard.

While some may argue that Kingsberg should remove himself immediately from the music industry due to the lack of ability shown on this, his debut album, I don't think it's his lack of originality that warrants criticism, as much as it is his unlimited ego and pretentiousness.

The heart and soul of an artist usually isn't relevant when reviewing their work (cases in point: Prince, Madonna, Mapplethorpe, etc.). When listening to *A Different Man*, one cannot ignore Kingsberg's arrogant insights into his work.

Discussing the inspiration behind each one of his tracks, Kingsberg offers an explanation for each song. "Five Fingers", he says, is the story of a fourteen year old prostitute. "You see a lot of that in Europe." "The Hand that Feeds Me" was "inspired by a drive-by shooting."

One is stunned by the deeply revelatory nature of his Being.

To quote Kingsberg, "When I sing about being a different man, it's somewhat tongue-in-cheek, because I'm still the same guy I was before." After hearing *A Different Man*, I wish he'd never changed.

Tycoon emotionally charged

MUSIC

Tycoon • Various Artists • Epic/Sony, 1992

BY MO AL-NUAIMY

Over a decade ago, Montreal songwriter Luc Plamondon joined forces with the late Michel Berger and created a stunning rock opera called *Starmania*.

The show revolved around Zero Janvier, a politically ambitious tycoon living in a "so-called perfect society that failed to bring happiness to either privileged or dispossessed."

The show was an overnight success in many French-speaking territories and the subsequent soundtrack spawned an enthusiastically received string of hits, of which the biggest was probably "Le Blues de Businessman".

Fortunately for those English speakers who were too culturally or linguistically isolated to appreciate the original, Tim Rice of *Chess* and *Hair* fame has graced us with an English adaptation called *Tycoon*.

I fall into both of the aforementioned categories of anglophone, so I was unable to compare it to the original. I judged it on its own merits instead.

Tim Rice lends an unmistakable flavour to this album, which at times is almost indistinguishable from *Chess*. Both musicals used moody, soul searching lyrics to full effect, and both tiptoe the line between drama and melodrama.

The clincher is that both *Chess* and *Tycoon* use a high emotional charge to a rather confused end, some cuts threatening to sweep the listener into uncontrollable bouts of victorious weeping.

One example of this was "I Would Love To Change The World", the English version of "Le Blues de Businessman". Tom Jones made me feel like I'd won the lottery and lost my true love in the same instant. Unfortunately, he was singing about something else entirely.

Nina Hagen is a welcome addition to the



cast. She sings "You Get What You Deserve" with superbly controlled vitriol. I found that the album's well crafted (if a little melodramatic) score suited her style better than the quirky and over-eclectic grind of her own band. Apparently Plamondon took six months to locate Hagen for just this track. It was time well spent.

The supposed 'star' of the album is Cyndi Lauper. She was offered any track she wanted, and claimed the first and last. These are key songs on the disc, lyrically and musically brilliant. Lauper's execution, while passable, lacks both the power and the conviction to fulfill their potential.

Céline Dion also makes an appearance, albeit a lacklustre one, and Ronnie Spector, of the sixties group the Ronettes, sings a touching "Farewell To A Sex Symbol".

Céline's faintly citrus performance aside, there were no real lemons. The score was dramatic and moving, the way a musical should be, and the lyrics powerfully sung.

As a piece of music *Tycoon* stands up impressively, though it lacks both the entertainment value and the political clout to become the next Jesus Christ Superstar or *Evita*.

Unfortunately it is not a particularly good alternative to actually seeing the show. While each song tells a story, the overall plot is not readily apparent.

Disco lives at this year's dance fest



Where was Yvonne Rainer when I had Saturday Night Fever?

DANCE

Jocelyn Montpetit Dance & The Doug Elkins Dance Company

BY CHRISTINE VARGA

A startling wave of energy rippled through the dance world in the late seventies. Out of it came the Festival International de Nouvelle Danse, aiming to provide an outlet for this new creativity.

"New dance" refers to innovative currents in dance production that have arisen in the last two decades. It may use a multidisciplinary approach that incorporates theatre, film and video in addition to music (or sheer silence) into dance performance, or just blend a variety of different dance genres.

In short, anything goes.

Montreal's Jocelyn Montpetit Dance and the American Doug Elkins Dance Company are on totally different ends of the modern dance spectrum.

Dancer-choreographer Jocelyn Montpetit is an artist known for the hypnotic quality of her performances. Her method is to combine classical expertise with buto, a style of dance developed in Japan in the 1950's in revolt against the rigidity of established techniques.

Buto, with its spiritual and philosophical approach to dance, is used by Montpetit to open the chambers of the unconscious and explore her memories, which then manifest themselves through movement.

Montpetit has said, "To dance is another form of speaking, of writing a love letter." In her contribution to the Festival, solo piece *Lettre à un homme Russe*, her body is a vehicle for expressing the emotions which permeate an intimate letter imbued with the nostalgia of a time gone by.

Dancing in a trance-like state, each marionette-like movement seems triggered solely by something spontaneous from within.

Interval use of operatic music by Russian composer Alfred Schnittke, the words of poet Serge Essenine, and the droning sound of a moving train combine with Montpetit's vacant gaze, in a production that is truly mesmerizing.

New York dancer-choreographer Doug Elkins toys with eclectic styles of movement which generate humour and insight into contemporary culture. His post-modern compositions contain a sense of delinquency.

Of the three short pieces presented by the Elkins Company at this year's festival, *Where was Yvonne Rainer when I had Saturday Night Fever?* and *The Patrooka Variations* (*Conspiracies of the Seduced*) are the most noteworthy.

The first of these resuscitates the disco era with all of its cheesiness, if only for a fleeting twenty minutes.

The production, complete with the oh-so-necessary revolving mirrored ball, funky polyester garb and Attitude with a capital "A", reinterprets those wonderful segments of dance used in *Saturday Night Fever*. Music includes Anita Ward's *You can ring my bell* (sorry, no Bee Gees).

Elkins' use of theatrics and acrobatics lends originality to the choreography.

The *Patrooka Variations* is a piece inspired by Bizet's *Carmen*, which combines flamenco with modern dance, break dancing and voguing. The mismatched movements of these dance forms is accompanied by a tape collage interspersing Bizet's masterpiece with Spanish guitar, James Brown and Prince. All of this makes for surprise and comedy.

Solos, duets and trios, the partnerings in *Patrooka* are interchangeable, unisex. A classical jetté leads to a body wave, a pirouette to a model's coy pose.

In his way, Elkins uses well-known genres to create a potpourri that defies classification. Fittingly, he is known for his resistance to stereotypes and categorisation, not only in his style and choreography, but also sexually and politically.

Bravo.

The Festival of New Dance only runs until Saturday, so try to see something soon.

Medea made human by Players' Theatre

THEATRE

Medeamaterial • written by Heiner Muller • Player's Theatre

BY RACHEL DITOR

A new version of the Medea myth manages to make the story immediate while also evoking the fatalism which is central to so many Greek myths.

Medeamaterial, written by Heiner Muller, is being shown at Players' Theatre until the 17th.

The show is enchanting. That may sound too precious — I don't mean it to. I mean enchanting in the sense that you feel as though you are spellbound.

Just beware that if strobe lights bother you, you might want to avoid this production.

If you don't know the Medea myth you won't be lost. The director, Stacey Christodoulou, has provided a summary of the myth in the program.

Muller's version is an incredibly passionate monologue by Medea to Jason, incorporating a few short pieces of dialogue between Medea and the Nurse, and Medea and Jason.

Muller's version of this myth is very sympathetic to Medea.

In the program, Christodoulou explains, "Medea's story stands as homage to the many women who have bargained everything on their love for a man."

Muller's script makes Medea's pain very human, the emotions very familiar. This approach breaks through the feeling of age and distance that usually surrounds the telling of myths. Muller makes the stories relevant, makes them important now — as opposed to just appreciating them as one does an antique.

The Other Theatre's *Medea-material* lacked the kind of passion that I expected to see but it replaced it with something else — an over-

whelming sense of Fate and foreboding.

I never quite had the sense of Medea's helplessness until I saw this

ally suggesting a place and time, onto the dancers/actors. Once or twice I thought this was effective, but overall I found it very clunky

and sloppy next to such well executed, innovative choreography.

The music used came from a variety of sources, spanning time. The suggestion is that this is a story that is played out everywhere, at all times, and the director has said as much in the program notes quoted above.

However, Medea's story became more and more abstract. In the end I felt as though The Other Theatre had chosen to comment on the myth rather than tell it from Medea's point of view as Muller's script does.

At first I felt a little frustrated — I wanted to hear Medea's personal story. A little catharsis, if you please.

But I think they accomplished something more interesting than this. They communicated a feeling of Fate — an idea that is central to most myths but lost to many of us today.

This feeling of inevitability, that Medea was trapped in her helplessness and

fear, allowed me to understand her violence in a new way. The impact of Medea's violence was not lost because the end was known, rather it was enhanced.

Heiner Muller has said that the political task of art today is precisely the mobilisation of imagination. He has certainly been successful in sparking the imaginations and creativity of the members of this troupe, and they, in turn, pass this gift on to the audience.

Medeamaterial is playing until the 17th at Players' Theatre, 3480 McTavish, 3rd floor. Reservations: 398-6813. \$10 general admission, \$5 students/seniors. Show starts at 20h. In English and French.



Medeamaterial is playing at the Players' Theatre until October 17th.

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events

Today

The James Bay Coalition is meeting in the Burnside Hall Geography Lounge (3rd floor, room 306 or so) at 16h. All welcome. Phone 495-1482 for details.

The McGill No Committee has its first meeting at 16h, Union B09/10.

McGill for the Ethical Treatment of Animals is meeting at 16h30 in Union 412.

Afrique du Sud: Négociations ou confrontation? is a presentation given by Marie-Hélène Bonin, a sociologist on alternative media in South Africa. 17h, 3680 Jeanne-Mance, room 402. Info: 982-6606. A meeting of the Southern Africa Committee follows the discussion.

Medeamaterial by Heiner Müller plays at Players' Theatre until the 17th (except on Sunday and Monday). 20h. \$10 general, \$5 students and seniors. Phone: 398-6813.

Peggy Knapp talks about Chaucer and the Fabric of History at 20h30 at the Cinéma Alexandre de Sève, New Library Complex, 1400 de Maisonneuve Ouest. 848-2565.

The Alley presents Richard Parris, Tenor Saxophonist with The Alley House Band. 21h. Free.

Friday

Don Munton will Reexamine Canada's 1963 Nuclear Decision in Leacock 424, 15h-17h.

John O'Neill (York U) talks about "Eating Time: The Semiotics of Fast Food" at 3465 Peel, room 202, 14h. Tel: 398-4110.

Acts of Defiance is a film about Kahnawake during the Oka crisis and is being shown at 19h in the Hall Building, 1455 de Maisonneuve W. Info: 848-7410.

The Arab Student Organisation are having a party at the Al-Manara restaurant. Tickets \$20 general, \$17 members, include 'Mazze', dinner, dessert and coffee. Info: Viviane at 744-9191 or Monzer at 445-0006.

Talk about "The Aftermath of Columbus' Coming" at Le Centre de la Peltrie, 5829 Côte-des-Neiges/Ellendale, 19h30 to 24h. Call 485-9159 for info.

SALSA presents "Brazil Through Its Music", an evening of food, music and Brazilian culture. Union 425, 18h. Followed by dinner at a Brazilian restaurant.

The Concordia Latin America Committee are having a coffeehouse (music, poetry & theatre), followed by dance music, at 20h30 in room H-651 (Mugshots, for those in the know), 1455 de Maisonneuve W. Info: 848-7410.

Weekend

Talk about "The Coming of Africans" (to America) from 12h to 24h Saturday at Le Centre de la Peltrie, 5829 Côte-des-Neiges/Ellendale. Info: 485-9159.

Three in-line skating races will occur Sunday at Parc Laurier, starting at 10h. All welcome to participate or spectate. Call 528-8854 for info.

Talk about "The Trial of Columbus" from 14h to 18h at Le Centre de la Peltrie, 5829 Côte-des-Neiges/Ellendale. Info: 485-9159.

Next Tuesday

The McGill Medical Fraternity is having a meeting at 17h in the Medical Annex, 3708 Peel. All students welcome.

The International Relations Society is meeting at 18h30 in Leacock 232. Learn about an upcoming event on Saturday & pay yer dues. Inquiring minds: 398-6824.

First day of the autumn session of Ann Scofield's Transormative Theatre, creative workshops for women. Weekly meetings (Tuesdays or Thursdays from 18h30 to 21h30) for eight weeks. Details are at 271-8577.

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ITINERARY: Moscow, St. Petersburg (Russia), Tallinn (Estonia), Frankfurt (Germany)

TRANSPORTATION: LUFTHANSA via Frankfurt

COST: \$2325 (Cdn) Includes all transportation, accomodation, meals, excursions, theatre tickets, New Year's Eve party, airport tax and visa fees.

FURTHER INFORMATION:

Lynda, Department of Russian & Slavic Studies,
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1 - Housing

Small, furnished room in furnished 6 1/2. Seeking female. Laundry free, access to rest of house. Yelling distance from everything. \$250 + Hydro. Mary or Valerie: 938-4710.

Students. 1 Month Free Rent. Large 7 1/2, immediate occupancy. 4 bedroom 1 1/2 bathroom, stove, fridge. Close to all amenities. 5680 Park Avenue \$625.00 333-7809.

Bright, large 4 1/2, to share on De la Montagne. 5 min. to McGill. Furnished (+TV, VCR, microwave), heating, parking, buzzer. Immediate occupancy. \$425. Françoise 499-1610.

Third person wanted to share 5 1/2. Near metro and bus. Very affordable. Students only. Nathalie 723-0657 after 7:00 PM.

For rent: Large, heated 7 1/2 \$525.00/mo. Rosemont. Immediate occupancy. 722-9846 or 485-7103.

Large, sunny, new 4 1/2, to share with female medical student. By MGH. Hardwood floors. Closets. October Free. \$350/mo. + electricity. To May 31st. Free IKEA Bed + Desk. 931-8412/486-4943.

2 - Movers/Storage

Moving/Storage. Closed van or truck. Local and long distance. Olt-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148.

Moving Service Available. Alex 324-3794.

3 - Help Wanted

Student who would like experience with elderly people one or two hours weekly. \$6-\$7 hr. Phone 486-1253. Ideal for students studying Geriatrics.

Teachers needed in British Columbia. For complete, and free, information send SASE to Nocturne Publications, "Teach in B.C." Box 343-MD, Station A, Montreal H3C 2S1.

\$555, Free Travel and Resume Experience! Individuals and Student Organizations wanted to promote SPRING BREAK, call the nation's leader. Inter-Campus Programs 1-800-327-6013.

5 - Typing Services

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Psychotherapy for men, women, partners of physical, emotional, sexual abuses, incest, family problems, anorexia, bulimia, regression, stress, burn-out. Student rates. Lise Rivard M.Sc. 521-0101.

RESUMES by MBAs. Student rates. Better Business Bureau Member. 3000+ students served. Owner worked for Proctor & Gamble, Heinz and General Foods. PRESTIGE (on Guy) 939-2200.

Editing/Tutoring by English Ph.D. Essays and theses in English, Social Sciences and Humanities. 933-8652.

7 - For Sale

Extra Down Coats: 1445 Bleury (north of Ste-Catherine) Down Jackets \$129+, Coats \$149+, Parkas \$149+, Kids' Down Jackets \$99, Bombers \$69.95, Wool socks. 842-3465.

Another World video library '86-'92: Special events, intros, exits, birth, weddings, deaths, freeze frames. Send SASE to Eddie Drueding, 5695 Eldridge, Montréal, Québec H4W 2E1.

Computer Must Sell - Moving. 386-33, 4Mb RAM, 64K cache, 120Mb HD, SVGA monitor + card (1024x768x256), 2400bd modem, Adlib sound card, mouse, tower case, lots of software: Win 3.1, DTP, music, games, etc. Only \$1599. 935-8836 Raymond.

Ideal For Student. 1986 Nissan Micra 150,000km. 5-speed. Good running order. New transmission, changed Oct. '92. Perfect body. \$1,400 negotiable. 277-7553.

Honda Civic 1983 4-door. Body in great condition. Needs some mechanical work. \$550 o.b.o. leave message for Dave at 939-5940.

Volvo GL (1981): 5-speed; 4-door; needs clutch work but other mechanics excellent; 4 Pirelli (P-77) tires; asking \$1,000. Negotiable. (488-3492)

Pugeot - 12-speed racer. Great condition. Alloy frame & rims. Racing tires. Negotiable. Olga 398-6790 (w) 287-9091 (h).

CAMPUS BARTENDING GUIDE. 100's of shooter/coctail recipes. Exciting new drinking games. Send \$5.99 cheque/money order to DCH Enterprises, P.O. Box 896, Succ. Place du Parc, H2W 2P5. Money-back Guarantee.

10 - Rides/Tickets



McGILL NIGHTLINE

Around this weekend? So are we... 6pm-3am as of Oct. 9th. 398-6246

11 - Lost & Found

Lost: Prescription glasses. Black & gold Polo frames. Last seen October 1st, 4th floor McLennan Library. If found please call Joanie 421-1429.

12 - Personal

SWF, 21, with dark curls à la Rhea Perlman and legs like budda seeks B-day beau for 24hr. tickling and tapping marathon, Oct. 9. May all your B-day wishes come true, Hindyl Colada & Bradley.

*** MACROBIOTIC POTLUCK DINNER *** Wednesday, October 21st, 7:30 p.m. Vegans welcome. Please call: 987-9441.

13 - Lessons/Courses

Score well on the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully

by thousands since 1979. Call 1-800-567-7737.

14 - Notices

FULL-TIME MCGILL DAYCARE SPACES AVAILABLE. The McGill Daycare Centres have one immediate opening in one of their four-year-old groups, and possible openings in their two and three-year-old groups. For more information, please contact Marilyn Neuman at 398-6943.

16mm 1/2-hour film "Howard" auditions October 14-17, 1992. Wanted 1F, 3M 20-30 yrs., bits & extras 7-70 yrs. Interested? Call 398-6825, leave your name & number.

CELEBRATE THANKSGIVING AT OP MT. ROYAL: A non-denominational worship service for all. Sunday, Oct. 11. Meet at ST. MARTHA's 10:30am, 3521 University. Wear jeans. 398-4104. Presbyterian-United Church Chaplaincy.

Confused or Curious? LBGM (Lesbians, Bisexuals, Gays of McGill) is restarting peer counselling. Anyone interested in finding out about LBGM or has questions about their sexuality is welcome to drop by room 417, Shalmer or call 398-6822. Hours are during lunch and 7 to 10, Monday through Saturday.

Walk-Safe Foot Patrol: We are now in service. Call us for a walk home, we're waiting to hear from you. Mon-Thurs. 6:30-12:30, Fri. & Sat. 6:30-2:30 a.m. 398-2498.

Want to Talk? LBGM (Lesbians, Bisexuals, Gays of McGill) sponsors two discussion groups at the Yellow Door, 3625 Aylmer, above Milton. A coming out support group meets at 5:30, and a discussion group meets at 7:30. A great way to find out about yourself and others.

16 - Musicians

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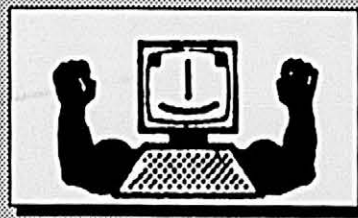
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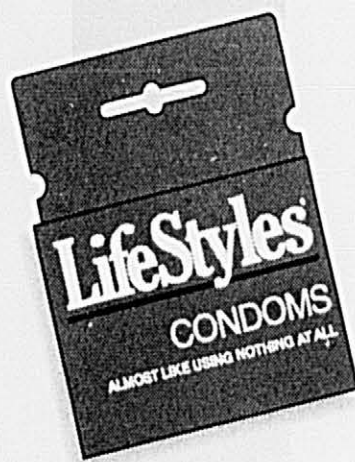
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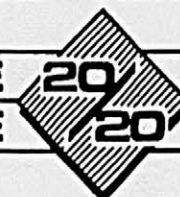
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We will be holding an Information Session at McGill University on
Oct. 14th, in the Faculty Lounge, Rm. 426 in the Bronfman Building, 11:45 AM.
Applications are due on October 16th.

For more information, please inquire about our Job and Company
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